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*LE STYLE BAROQUE**—He who as thinker and writer is not born or trained to dialectic and the consecutive arrangement of ideas, will unconsciously turn to the rhetoric and dramatic forms. For, after all, his object is to make himself understood and to carry the day by force, and he is indifferent whether, as shepherd, he honestly guides to himself the hearts of his fellow-men, or, as robber, he captures them by surprise. This is true of the plastic arts as of music: where the feeling of insufficient dialectic or a deficiency in expression or narration, together with an urgent, over-powerful impulse to form, gives birth to that species of style known as "baroque." Only the ill-educated and the arrogant will at once find a depreciatory force in this word. The baroque style always arises at the time of decay of a great art, when the demands of art in classical expression have become too great. It is a natural phenomenon which will be observed with melancholy—for it is a forerunner of the night—but at the same time with admiration for its peculiar compensatory arts of expression and narration. To this style belongs already a choice of material and subjects of the highest dramatic tension, at which the heart trembles even when there is no art, because heaven and hell are all too near the emotions: then, the oratory of strong passion and gestures, of ugly sublimity, of great

* In German *Barockstil*, i.e. the degenerate post-Renaissance style in art and literature, which spread from Italy in the seventeenth century.—TR.